

筒仓，算力，垂直之梦

Silo Dreams

陈拍岸 ChenPaian
龚斌 GongBin
经傲 JingAo
李关帅 LiGuanshuai
李喷泉 LiPenquan
李涛 LiTao
李昕頔 LiXindi
任莉莉 Li Li Ren
松郎 SongLong
宛超前 WanChaoqian
谢林佑 XieLinyou
邢万里 XingWanli

可以画廊

Keyi Gallery

1988 年生于中国广州，现居广州。本科毕业于中国广州美术学院雕塑系，后从事艺术实践至今。他放弃了与抽象表现主义相关的学术内涵，转而着眼于广告的应用逻辑，将商品作为形式、符号和材料带到绘画的前沿。他以幽默和机智的方式在不同的媒体中工作，在符号和内容之间摇摆，在自然和人工景观中找到崇高的感觉。

他参与的个展有：“那你要不要做艺术家？”，弥金画廊，（上海，2021）；“开什么玩笑”，广州画廊，（广州，2019）；“滋生在尾房的”，1a Space，（香港，2018）。他参与的群展有：“ASPHALT”，弥金画廊，（上海，2024）；“从叠影中穿过”，弥金画廊，（上海，2022）；“吾辈”，SNAP 艺术中心，（上海，2022）；“60169019”，Brownie Project，（上海，2019）；“前置未来”，东莞市文化馆，（东莞，2019）；“From Its Course Into Channels”，Hessel Museum of Art，（纽约，2019）；“大健身”，南京艺术学院美术馆，（南京 2018）；“陈拍岸，黄永生，伍思波”，TABULA RASA，（北京，2018）。

Chen Pai'an is born in 1988 in Guangzhou, China, now based in Guangzhou. Chen studied sculpture at the Guangzhou Academy of Fine Arts and has since engaged in artistic practice. He abandoned the academic connotations associated with Abstract Expressionism, in favor of the applied logic of advertising, bringing the commodity as form, symbol and material to the forefront of painting. He works in a variety of media with humor and wit, oscillating between symbol and content, finding the sublime in natural and man-made landscapes.

His solo exhibitions include: "Be An Artist Then?", Gene Gallery, (Shanghai, 2021), "What Kinda Joke Is This", Canton Gallery, (Guangzhou, 2019); "Breeding in the Last Room", 1a Space, (Hong Kong, 2018). His group exhibitions include: "ASPHALT", Gene Gallery, (Shanghai, 2024); "Passing Between Reality and Falsehood", Gene Gallery, (Shanghai, 2022), "Fellows", SNAP, (Shanghai, 2022); "60169019", Brownie Project, (Shanghai, 2019); "Prepositive Future", Dongguan Culture Center, "Dongguan, 2019); "From Its Course Into Channels", Hessel Museum of Art, (New York, 2019); "Big Workout", AMNUA, (Nanjing, 2018); "Chen Paian, Wong Wing Sang, Wu Sibao", TABULA RASA, (Beijing, 2018).

可以画廊
kě yì gallery



1609005210112 | 2024

矢量图、艺术微喷 / Vector painting、Ultragiclee

160 × 90 cm

独版 / Unique edition

可以画廊
kě yì gallery



16012009102241 | 2024

矢量图、艺术微喷 / Vector painting、Ultragliclee

160 × 120 cm

独版 / Unique edition

可以画廊
kě yì gallery



15011010172320 | 2023
矢量图、艺术微喷 / Vector painting、Ultragiclee
150 × 110 cm
独版 / Unique edition

龚斌生于 1992 年的中国益阳，于 2014 年获得湖北美术学院版画系插画专业文学学士学位。他的创作寻求一种避世之思，以此为心灵带来慰藉。他充满活力和趣味的绘画作品融合了富有表现力的色彩和半抽象的图形，描绘那些只存在于幻想里的场景和景观。龚斌拥有插画和版画的教育背景，热衷探索图像之间可能的叙事联系，而这也将其作品变成一个充满着浪漫谜题的视觉迷宫。他经常用诗歌、人物和虚构的地点来命名作品，在他的画布上，坐落在广阔的环境中的物件和物体被赋予了生命、活力以及不同的角色，拥有了爱与被爱的能力。

他参与的个展有：“赫赫之光”，妙有艺术，（北京，2023）；“是爱，动太阳而移群星”，MOU PROJECTS，（香港，2022）；“荒芜的绿，暗沉的蓝”，妙有艺术，（北京，2019）。他参与的群展有：“北京当代艺术博览会”，妙有艺术，（北京，2024）；“西岸艺术与设计博览会”，妙有艺术，（上海，2023）；“西岸艺术与设计博览会”，MOU PROJECTS，（上海，2023）；“ART021 博览会”，无事发生画廊，（上海，2023）；“少年的梦想”，华氏画廊，（上海，2023）；“绘画小时代”，33ml off space，（上海，2023）；“I Waited For You”，无事发生画廊，（上海，2023）；“Seoul Modern Art Show”，无事发生画廊，（首尔，2023）；“In and Out”，MINE PROJECT，（香港，2022）；“生于 1992- 中韩青年艺术家交流展”，大韩民国驻上海总领事馆，（上海，2022）。

Gong Bin (b. 1992, Yiyang, China), Gong received his BFA in Illustration from the Hubei Institute of Fine Arts in 2014. His seeks for an escapist mentality in his practice, hoping to capture and deliver a sense of solace with his works. Melding expressive colors and semiabstract shapes, Gong's vibrant, playful paintings depict imagined scenes and landscape. With a background in illustration and printmaking, he is interested in the possible narrative connections between images, which transform his oeuvre into a visual labyrinth of romantic puzzles. Often naming his works after poems, characters, and fabricated locales, Gong animates and enlivens the objects and beings encapsulated within the vast, expansive environment on his canvases, endowing them with varied personas as well as the capability to love and be loved.

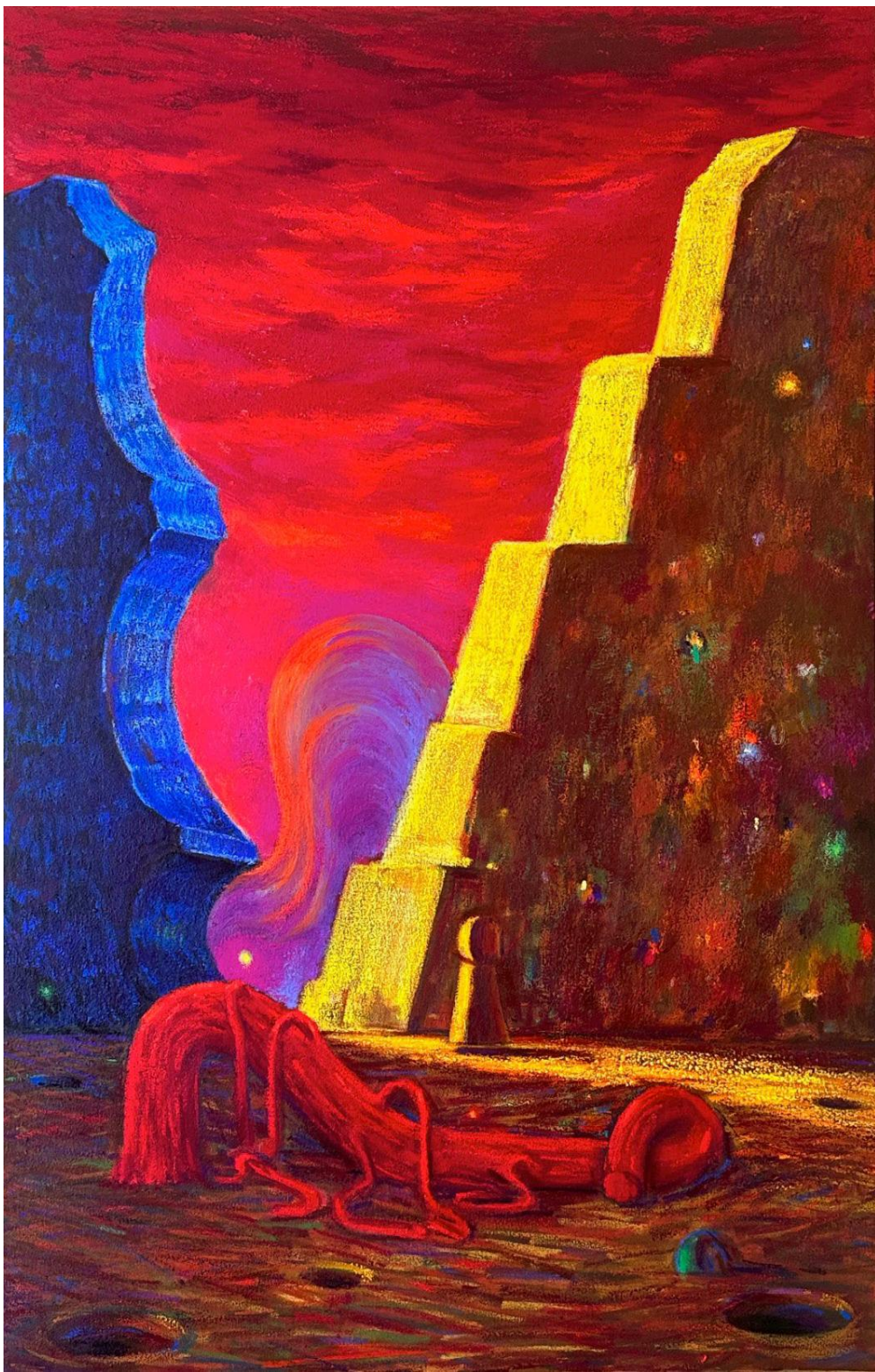
His solo exhibitions include: "Bright Daylight", MOU Art, (Beijing, 2023); "The Love That Moves the Sun and All the Stars", MOU PROJECTS, (Hong Kong, 2022); "You Were the Green in Our Barren Land, and the Blue in Our Dark Air", MOU Art, (Beijing, 2019); His group exhibitions include: "Beijing Dangdai Art Fair", Mou art, (Beijing, 2024); "West Bund Art & Design", MOU PROJECT, (Shanghai, 2023); "West Bund Art & Design", Mou Art, (Shanghai, 2023); "ART021 Shanghai Contemporary Art Fair", Nothing Happened gallery, (Shanghai, 2023); "Youth's Dream", HWA'S, (Shanghai, 2023); "Painting Tiny Times", 33ml off space, (Shanghai, 2023); "I Waited For You", Nothing Happened gallery, (Shanghai, 2023); "Seoul Modern Art Show", Nothing Happened gallery, "Seoul, 2023"; "In and Out", MINE PROJECT, (Hong Kong, 2022); "Born in 1992-Chinese and South Korean Emerging Artists Joint Exhibition", Bund 18 Jiushi Art Gallery, (Shanghai, 2022)

可以画廊
kě yì gallery



空山松子落，幽人应未眠 / As pine cones fall in empty hill, Hermit, you must be listening | 2024
布面油彩 / Oil on canvas
70 × 90 cm

可以画廊
kě yì gallery



待酒不至 / Dream of a Drunk Poet | 2024
布面油彩 / Oil on canvas
90 × 140 cm

经傲 (b. 1993) 现生活工作于北京, 先后毕业于伦敦大学金史密斯学院和英国皇家艺术学院当代艺术实践公共研究方向。经傲探索各种材质在不同环境中成为雕塑、行为、影像的发生方式, 在非二元对立的语境中, 探索“物质”与“非物质”、“意识”与“无意识”间的暧昧关系。相较于当下以辩证思维为主导的艺术生产模式, 经傲的创作更偏向于叙事性文学, 通过不断地提出问题并在疑问中游走, 将自身对生命所有的态度与抉择, 均诚实地呈现于作品中。

近期个展: 意中人, 苏河皓司 -skyline, 上海, 中国 (2024); 一个蒜一个坑, 魔金石空间, 北京, 中国 (2023)。

近期群展包括: 年轻艺术家的求索, 亚纪画廊, 台北, 台湾 (2024); 在缠绕里编织, 在穿刺间缝补, 69Art Campus, 北京, 中国 (2024); 超媒体艺术节 MMAF, 上海, 中国 (2023); 木之所及, P.art Group, 上海, 中国 (2023); 消失的展览 | 第四幕: 自然之默, 知美术馆, 成都, 中国 (2023); 环形容器, 元美术馆, 北京, 中国 (2023); 建议以看待树林的方式阅读展览, 魔金石空间, 北京, 中国 (2022); 遇见·预见, 中国当代艺术藏家推荐展, 博乐德艺术中心博物馆展厅, 北京, 中国 (2022); 一双, 蜂巢艺术中心, 北京, 中国 (2021); 当且仅当, 狂风卷起巨浪, 阿那亚艺术中心, 秦皇岛, 中国 (2021); 世袭领地, 宝龙美术馆, 上海, 中国 (2021)。经傲曾获得 UCCA Young Associates 年度艺术家奖项 (中国北京, 2023)。

Ao Jing (b.1993) currently works and lives in Beijing. She graduated from Goldsmiths College, University of London and the Royal College of Art's Contemporary Art Practice (Pathway: Public Sphere). Ao's artworks explore how different materials transformed into varied series of sculptures, performances and visuals under artistic expressions in different environments. In turn, the ambiguous relationship between “material” and “immaterial”, “conscious” and “unconscious”, is explored in a non-dualistic context. Compared to the current mode of artistic production, which is dominated by dialectical thinking, Ao's work is more narrative literature, constantly asks questions and wanders through doubts. In the process, all her attitudes, choices, confusions, etc. about life are honestly presented in her works.

Her solo exhibition includes: Theory of Emotion, SUHE HAUS – Skyline, Shanghai, CN (2024); In the Pit, Magician Space, Beijing, CN (2023).

Her recent group exhibitions include: The Quest of Young Artists, Each Modern, Taipei, TW (2024); Weaving in Entanglement, Mending in Punctures, 69 Art Campus, Beijing, CN (2024); META MEDIA ART FESTIVAL, Shanghai, CN (2023); Where Wood Stands, P.art Group, Shanghai, CN (2023); Invisible V.4: The Silence of Nature, Zhi Art Museum, Chengdu, CN (2023); Vacuum, Yuan Art Museum, Beijing, CN (2023); To the Public: Please Read the Exhibition the Way One Perceive the Woods, Magician Space, Beijing, CN (2022); Encounter & Foresight: A Contemporary Art Exhibition Recommended by Collectors, Blanc Art Group, Beijing, CN (2022); A Couple of, Hive Center for Contemporary Art, Beijing, CN (2021); When and Only When, the Strong Wind Rolled up the Surge, Aranya Art Center, Qinhuangdao, CN (2021); Hereditary Territory, Powerlong Museum, Shanghai, CN (2021). She obtained UCCA Young Associates' Choice Awards (Beijing, 2023)



哼的咳嗽 / Humph !A Cough | 2023

邻居家自然死亡的树，铜，铝，鱼钩，珊瑚，陶瓷，皮，我妈种失败的葫芦

neighbor's tree that died naturally, copper, aluminium, fish hook, coral, ceramic, leather, rope, a gourd
my mother planted unsuccessfully

230 × 140 × 120 cm (尺寸可变 /Size variable)



细节 /Details

哼的咳嗽 / Humph !A Cough | 2023

邻居家自然死亡的树，铜，铝，鱼钩，珊瑚，陶瓷，皮，我妈种失败的葫芦
neighbor's tree that died naturally, copper, aluminium, fish hook, coral, ceramic, leather, rope, a gourd
my mother planted unsuccessfully

230 × 140 × 120 cm (尺寸可变 /Size variable)

李关帅

Li Guanshuai

李关帅，1997 年生于山东东营，2019 年本科毕业于四川美术学院版画系，2022 年研究生毕业于四川美术学院造型艺术学院，曾在四川美术学院驻留，现工作生活于重庆。李关帅将人内心的神圣和人与神性中细微的情感视为一种未知与神秘。整个过程表现为从自信到纠结，再到发现自身认知的缝合，转到失望再到接受并参与博弈，这些环节无序地出现在他的生活态度和作品中。细微的情感附着于巨大的、形象化的人的意志；附着于具体文本中人性部分的想象延伸上，包括人对仪式感的具体化和信仰的形象化。但这些都起于他在信仰中个人的想象力与求知欲的私心。李关帅的绘画中具有当下人们对未知、神性、仪式的新的个人的认知与情感判断。这古与新的意志和私心在他生活和画中交替，注定是个难题。他的作品曾被白兔当代艺术基金，广东当代艺术基金会，罗中立美术馆，鲸美术馆，X 美术馆等机构收藏。

他参与的个展有：“赞歌”，可以画廊，（合肥，2023）；他参与的群展包括：“离谱”，三远当代艺术，（北京，2024）；“记忆 Memories”，Blank 画廊，（上海，2024）；“驿驿其达”，龙美术馆，（重庆，2023）；“在动物园散步才是正经事”，可以画廊（合肥，2023）；“动态刷新”，罗中立美术馆（重庆，2023）；“罗中立奖学金作品展”，芒果美术馆（长沙，2023）；“向前的前一步”，赛麟空间（上海，2022）；“折叠·覆盖”，鸿坤美术馆（北京，2022）；“固体与偏差”，重庆星汇当代美术馆（重庆，2022）；“信息捕捉器、超未来、启示、友爱共生”，北京妙有艺术（北京，2022）；“无论盛开还是不盛开，花都是花”，可以画廊（合肥，2022）；“礼物提名奖”作品展，并获得提名奖，罗中立美术馆（重庆，2022）；明日视线奖，（杭州，2021）；作品《我为什么在这里》，中国美术馆（北京，2018）等。

Li Guanshuai born in 1997 in Dongying, Shandong Province, graduated from the Printmaking Department of the Sichuan Fine Arts Institute in 2019, and graduated from the School of Plastic Arts of the Sichuan Fine Arts Institute as a postgraduate student in 2022. He has been in residence at the Sichuan Fine Arts Institute, and now lives and works in Chongqing. Li Guanshuai is committed to making his paintings convey the complex emotions of people towards "divinity". He uses metamorphosis to "ritualise" and "deify" the figures in literature, films, classical paintings, games and other works. The process of merging, splitting and deformation transforms the myth of "divine" emotions into an epic image born from itself. Li Guanshuai's more expressive painting language is mixed with a sense of awe of "human" towards "epic", "ritual" and "giant". The language of his more expressive paintings is interspersed with "man's" inexpressible thoughts about "epic", "ritual", and "great things" arising from a sense of awe, and "the skin of the image", which makes the transient narratives in the pictures often hide new joys and old loves of the ancient times. His works are collected in the White Rabbit Art Museum, Sydney, Australia, Guangdong Contemporary Art Foundation, Luo Zhongli Art Museum, etc.

The group exhibitions he participated: "Sprouting", Dragon Art Museum, (Chongqing, 2023); "Walking in the Zoo is the most Serious Thing", KeYi Gallery, (Hefei, 2023); "Dynamic refresh", Luo Zhongli Art Museum, (Chongqing, 2023); "Luo Zhongli Scholarship", Mango Art Museum, (Changsha, 2022); "Look Before You Leap", Sailing Space, (Shanghai, 2022); "Fold and cover", HK Fine Art Museum, (Beijing, 2022); "Solids and Deviation", Galaxy Museum of Contemporary Art, (Chongqing, 2022); "MOUart X Meta MOUart Group Exhibition 2022: Information catcher, super future, revelation, fraternal symbiosis", MOUart, (Beijing, 2022); "Whether in Full Bloom or not, All Flowers are Flowers", KeYi Gallery, (Hefei, 2022); "The 4th Gift Nomination Award" and won the nominated award, Luo Zhongli Art Museum, (Chongqing, 2022); "Hyper Youth Award", (Hangzhou, 2021); The Work: "Why I am Here", NAMOG, (Beijing, 2018), etc.

可以画廊
kě yì gallery



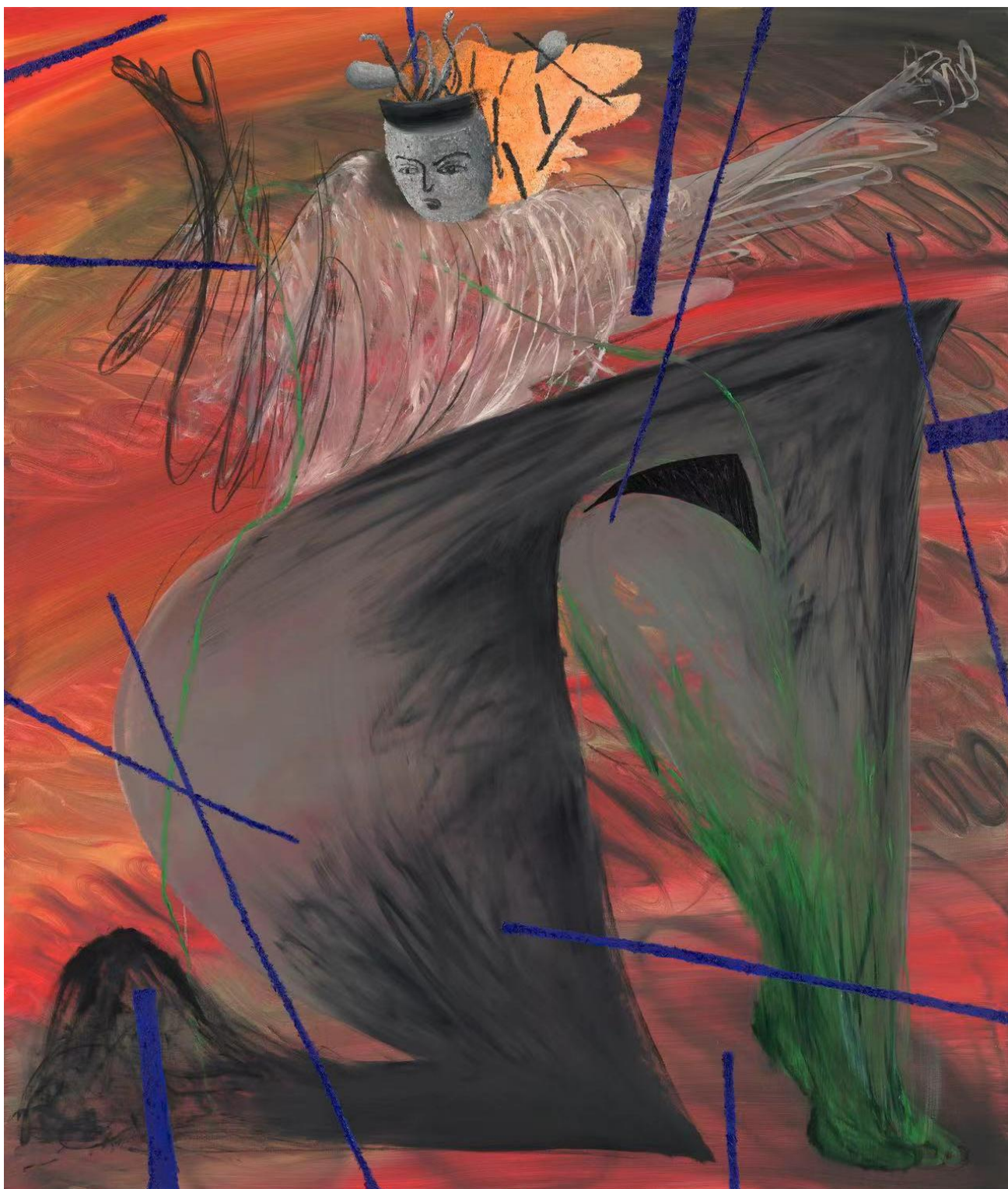
脚步流淌遍布身心 / Footsteps flow through me | 2024
布面油画 / Oil on canvas
200 × 300 cm



细节/Details

脚步流淌遍布身心 / Footsteps flow through me | 2024
布面油画 / Oil on canvas
200 × 300 cm

可以画廊
kě yì gallery



鼎 / Ding | 2024
布面油画 / Oil on canvas
200 × 170 cm



细节 / Details

鼎 / Ding | 2024
布面油画 / Oil on canvas
200 × 170 cm

李喷泉

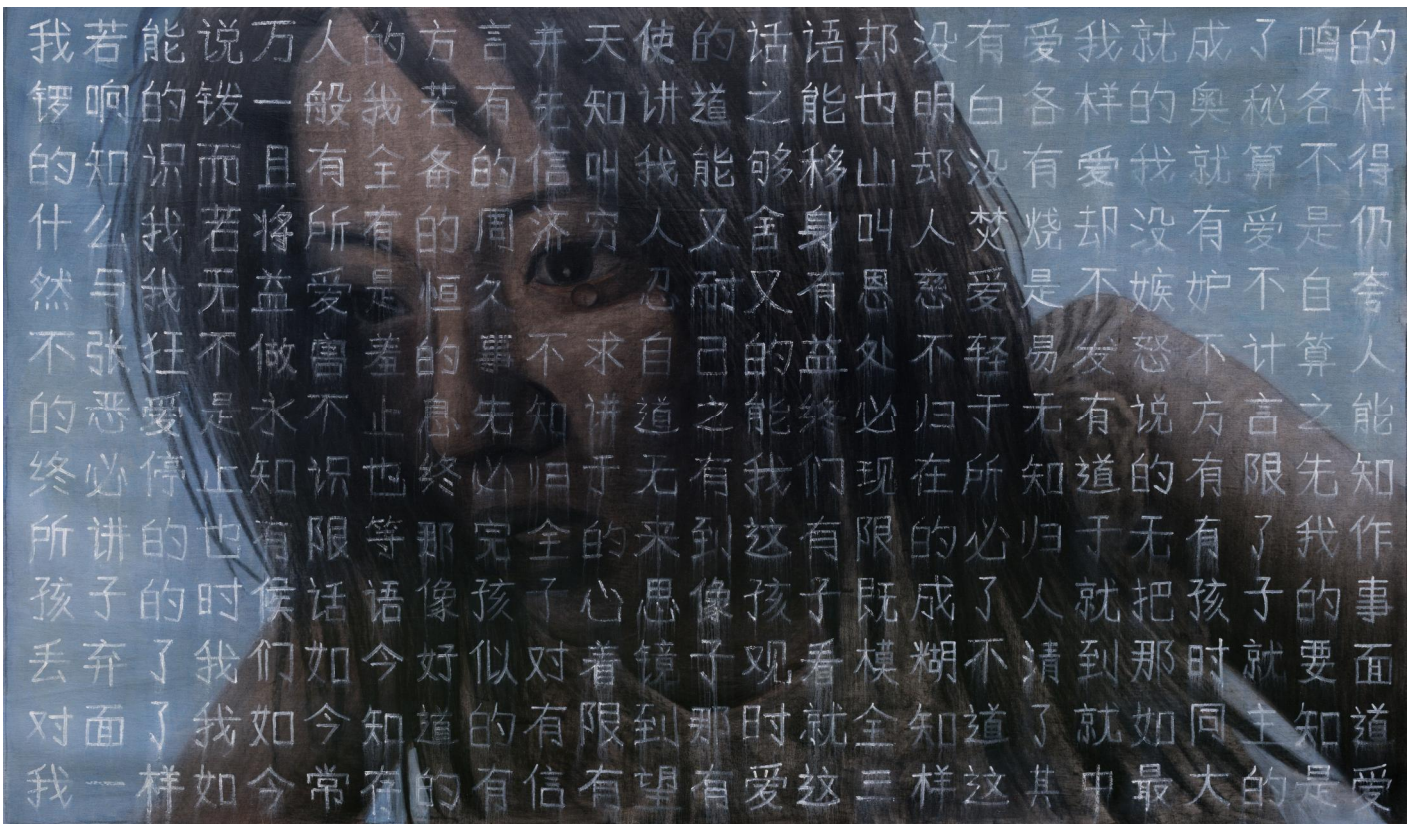
Li Penquan

李喷泉，1994 年出生于河南洛阳，现居洛阳。艺术家一方面敏感捕捉日常事件的超验瞬间，另一方面他也博弈于忽左忽右的意识形态。无论是宏大叙事还是日常美学，再现神秘荒诞的体验一直是他所关注的焦点，而他的弱叙事性绘画正是对此体验的朴素回应。他的作品曾被广东当代艺术中心、X 美术馆等机构收藏。

他参加的个展有：“我在中国很想你”，可以画廊，（北京，2024）“中国许愿池”，可以画廊，（合肥，2022），他参加的群展有：“作为意志和表象的世界”，可以画廊，（北京，2023）；“2021 迎春画展”，站台中国，（北京，2021）；“mineplus”，MOU PROJECT，（香港，2020）；“夹山改梁”，夹山改梁，（北京，2018）等。

Li Penquan was born in 1994 in Luoyang, Henan, and now lives in Luoyang. On the one hand, the artist is sensitive to capturing the transcendental moments of daily events, on the other hand, he also plays with the ideologies of left and right. Whether it is grand narratives or everyday aesthetics, recreating the experience of the mysterious and absurd has always been the focus of his attention, and his weakly narrative paintings are a simple response to this experience. His works have been collected by Guangdong Contemporary Art Center, X Museum and other institutions.

He has participated in solo exhibition include: "WoZaiZhongGuoHenXiangNi", Keyi Gallery, (Beijing, 2024); "China Fountain", Keyi Gallery, (Hefei, 2022), His group exhibitions include: "The World as Will and Representation", Keyi Gallery, (Beijing, 2023); "2021 Spring Festival Painting Exhibition", PLATFORM CHINA, (Beijing, 2021); "Mine plus", MOU PROJECT, (Hong Kong, 2020); "Jasagala", Jasagala, (Beijing, 2018), etc.



最大的是爱 /The biggest is love | 2024
布面油画 / Oil on canvas
340 × 206 cm



细节 /Details

最大的是爱 /The biggest is love | 2024
布面油画 / Oil on canvas
340 × 206 cm

李涛

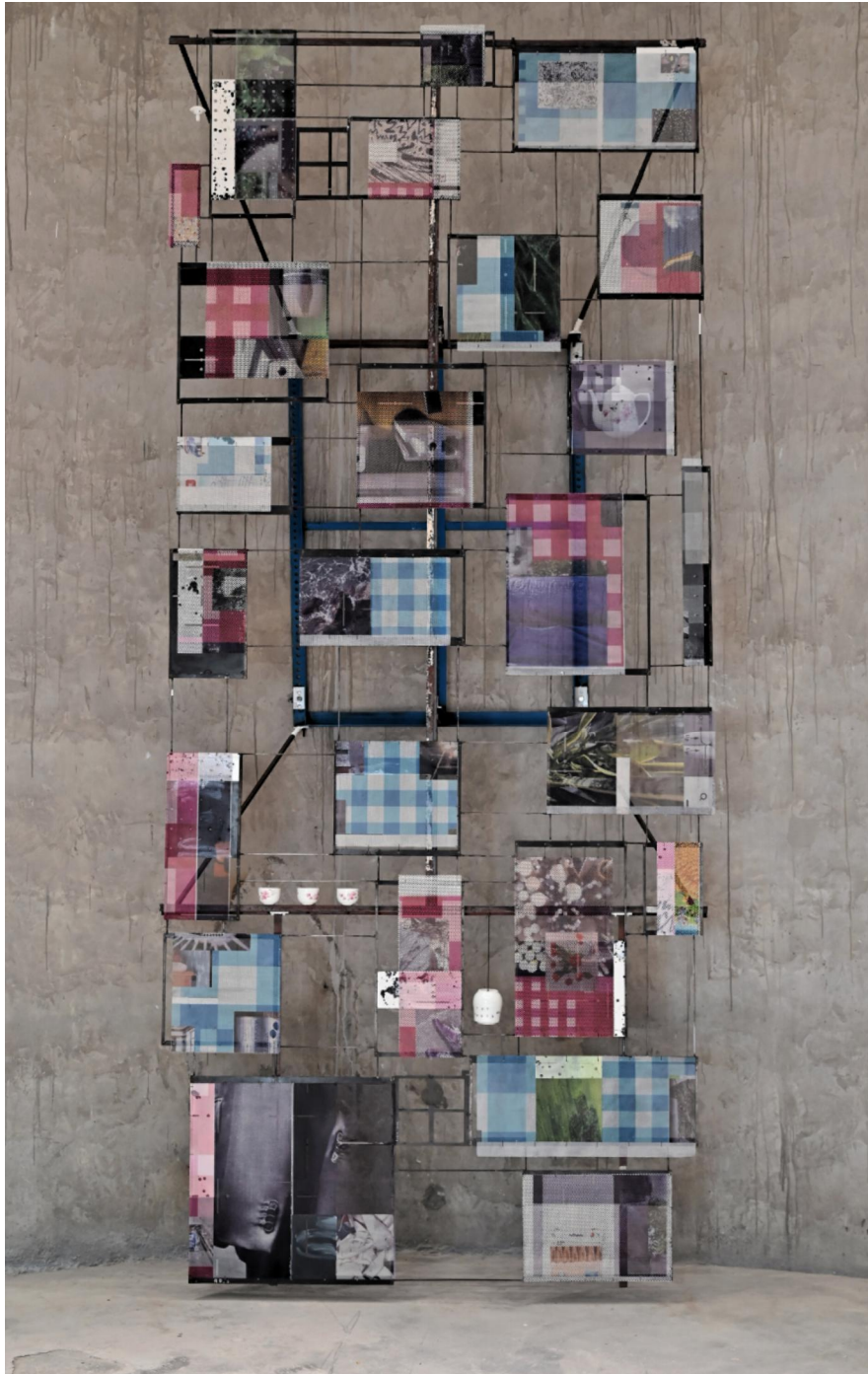
Li Tao

李涛于1971年出生于河南郑州，1995年毕业于河南大学美术系油画专业取得学士学位，1998年毕业于湖北美术学院版画系取得硕士学位。现工作生活于北京。

他参加的个展有：“椅子\BANK”，TABULA RASA，（北京，2024）；“椅子\BANK”，AYE画廊，（北京，2024）；伦敦菜园，Tabula Rasa画廊，（伦敦，2023）；“一周”，恬泽园，（新加坡，2023）；“彭州泡沫” AYE画廊，（北京，2020）；“次生”，金杜艺术中心，（北京，2019）；“宇宙”，TABULA RASA，（北京，2019）；“八面玲珑：李涛作品展”，塔奥艺术中心，（北京，2010）；“中产阶级的魅力”，F5艺术中心，（北京，2007）；“个人展览”，湖北省美术院，（武汉，1998）。他参加的群展有：“提醒：有可用更新版本”，魔金石空间，（北京，2024）；“TERRA”，（法国勃艮第，2023）；“爱丽丝梦游奇境” 69 ART CAMPUS 艺术中心，（北京，2022）；“记忆术”+“记忆的宫殿” OCAT 深圳馆 X 华·美术馆，（深圳，2021）；“生生与共——数字时代的艺术与设计”，今日美术馆，（北京，2021）；“奇妙的旅行” OCAT 深圳馆，（深圳，2021）；“中国当代艺术年鉴展”，坪山美术馆，（深圳，2020）。

Li Tao (b.1971, Henan, China) is an artist based in Beijing. Li is adept at offering an artistic medium a new viewing mode and aesthetic value through reconstructing and recreating the forms of industrial materials and readymade.

His recent solo exhibitions include: "椅子\BANK", Tabula Rasa Gallery, (Beijing, 2024); "椅子\BANK", AYE GALLERY, (Beijing, 2024); "London Allotments", Tabula Rasa Gallery, (London, 2023); "A Week", 98 Emerald Hill, (Singapore, 2023); "Pengzhou Bubble", AYE Gallery (Beijing, 2020), "Universe · Secondary", Tabula Rasa Gallery and KWM artcenter (Beijing, 2019); "Broken Surface and Line: Li Tao Solo Exhibition", Taao Arts Center, (Beijing, 2010); "The Discreet Charm of the Bourgeoisie", F5 Art Space, (Beijing, 2007); "Solo Exhibitions", Hubei Provincial Academy of Fine Arts, (Wuhan, 1998). He has participated in group exhibitions at various venues, including Shenzhen OCAT Museum, Beijing Times Art Museum, Chengdu Biennale, Art Basel Hong Kong, Art 021 Art Fair and West Bund Art Fair in Shanghai, "Reminder: Version Update Available", Magician Space's group exhibition, (Beijing, 2024); "TERRA", Domaine Chandon de Briailles, Savigny-lès-Beaune; Couvent des Jacobins & L' Ancien Théâtre, Beaune; La Maison de Pommard, Pommard (Burgundy, 2023); "Alice in Wonderland", 69 ART CAMPUS Art Center, (Beijing, 2022); "Conviviald-Art and Design in the Digital Age", Today Art Museum, (Beijing, 2021); "Wonderful Journey", OCAT Shenzhen Pavilion, (Shenzhen, 2021); "The Exhibition of Annual of Contemporary Art of China 2020", Pingshan Art Museum, (Shenzhen, 2020).



彩虹 / Rainbow | 2024
铁、UV、指甲油、网片 / Iron, UV, Nail polish, Mesh
168 × 380 × 52 cm



细节 / Details

彩虹 / Rainbow | 2024
铁、UV、指甲油、网片 / Iron, UV, Nail polish, Mesh

168 × 380 × 52 cm



彩虹 2 / Rainbow 2 | 2024

铁、防火布、黑石膏、网片、UV、银色涂料 / Iron, Fireproof cloth, Black gypsum, Mesh, UV, Silver paint
101 × 100 × 37 cm



细节 /Details

彩虹 2 / Rainbow 2 | 2024

铁、防火布、黑石膏、网片、UV、银色涂料 / Iron, Fireproof cloth, Black gypsum, Mesh, UV, Silver paint
101 × 100 × 37 cm

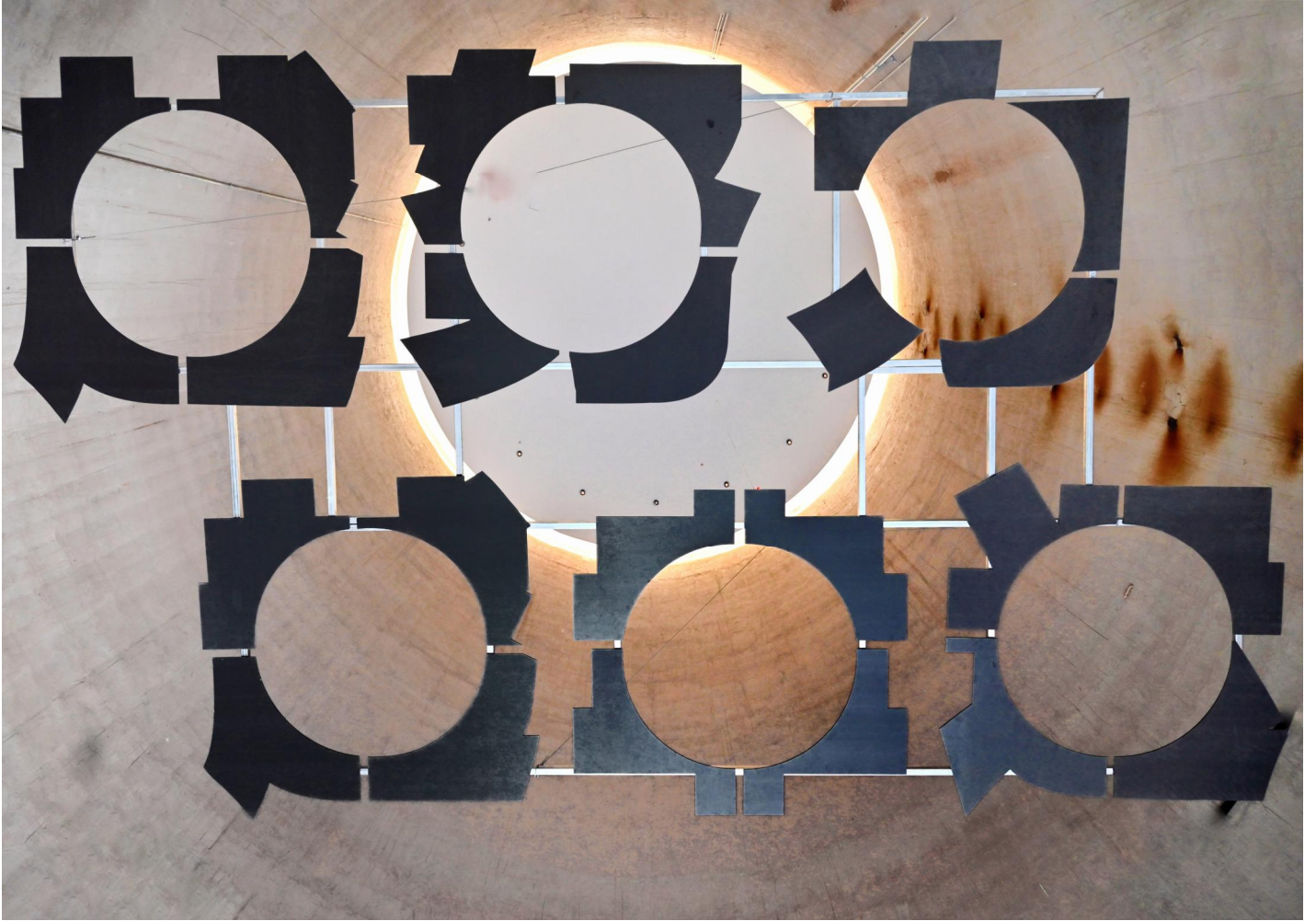
李昕頔出生于 1996 年，现生活和 works 于北京。2019 年毕业于芝加哥艺术学院，主修雕塑。他的艺术实践受到汉斯·哈克 (Hans Haacke) 和 安德里亚·弗雷泽 (Andrea Fraser) 等在机构批评 (Institutional Critique) 领域起到推动性作用的艺术家的影响。他的装置作品经常以无厘头的幽默以及对现实事物出其不意的戏仿，向文化机构在生产当代文化与定义社会审美方面的作用发出质疑。除了个人艺术实践外，李昕頔还以雇员的身份参与着公共艺术机构的日常运行。其职业经历促进了他对艺术机构运转方式的理解，启发了他对相关制度体系内所谓的“惯例”进行自省式的反思。

他的主要个展包括：“高空设施”，C5CNM，（北京，2023）；“R.D. 结构三”，盘子空间，（北京，2020）。他的主要群展包括：“隐藏的创作”，香格纳画廊 & 苏河皓司，（上海，2024）；“永昼”，美成空间，（深圳，2024）；“智能秩序”，69Art Campus，（北京，2023）；“示范：做决定技术的艺术”，复星艺术中心，（上海；2023）；“昨天是新的一天”，今格空间，（北京，2022）；“目及处，彼方物”，作者画廊，（北京，2022）；“GREEN GO HOME：隔离、断线与四海为家”，户尔空间，（北京，2021）；“合作，为了污染，不为完善：解放”，户尔空间，（北京，2021）；“八仙过海”，postpost，（北京，2020）；“在处处”，工作室画廊，（上海，2020）；"Within Receding Horizon", Sullivan Gallery,（芝加哥，2018）等。

Xindi Li (b. 1996) lives and works in Beijing. Li holds a BFA in Sculpture from The School of the Art Institute of Chicago. Following the paths of pivotal artists who work in the realm of Institutional Critique, such as Hans Haacke and Andrea Fraser, Xindi Li's installation works pose questions and critically comments on the nature of art institutions and their role in producing culture and defining aesthetics in contemporary society with unexpected parody and non-sequitur humor. Aside from his individual art practice, Li has also worked in private and public art museums professionally; these professional experiences have significantly contributed to his understanding of the functioning of art institutions and initiated his constant introspective examining of the norms within the institutional system.

He has participated in solo exhibition include: "Overhead Infrastructure", C5CNM, (Beijing, 2023); "R. D. Structure 3", PLATE Space, (Beijing, 2020). He has participated in group exhibition include: "Hidden Reflection: works from art workers", Suhe Haus & Shanghart Gallery (Shanghai, 2024); "Demonstration: The Art of Decision-Making Techniques", Fosun Foundation, (Shanghai, 2023); "Apocalypse of Yesterday", Ginkgo Space, (Beijing, 2022); "In and Out of the Media", Author Gallery, (Beijing, 2022); "Collaboration, Not for Perfection, but for Contamination", HUA International, (Beijing, 2021); "Green Go Home", HUA International, (Beijing, 2021); "There", Studio Gallery, (Shanghai, 2020); "When Mythology Jumps Into Economy: A Big Splash of Ecology!", Postpost, (Beijing, 2020); "Within Receding Horizon", Sullivan Gallery, School of the Art Institute of Chicago, (Chicago, 2018).

可以画廊
kě yì gallery



标语 / Slogan | 2024
铝塑板、金属框架 / Aluminum composite panel, metal frame
500 × 300 cm (尺寸可变 / Size variable)



形式上稳定的状态 /The Status of Formal Stability | 2024

合成木板，五金件，标记，丙烯颜料丝网印，外卖箱支架，其他由艺术家收集的物品

Composite wood, hardware, markings, screen-printed acrylic paint, delivery bag rack, other objects collected by the artist

大 /L: 200 × 70 × 95 cm



形式上稳定的状态 /The Status of Formal Stability | 2024

合成木板，五金件，标记，丙烯颜料丝网印，外卖箱支架，其他由艺术家收集的物品

Composite wood, hardware, markings, screen-printed acrylic paint, delivery bag rack, other objects collected by the artist

中 /M: 180 × 70 × 95 cm



形式上稳定的状态 /The Status of Formal Stability | 2024

合成木板，五金件，标记，丙烯颜料丝网印，外卖箱支架，其他由艺术家收集的物品

Composite wood, hardware, markings, screen-printed acrylic paint, delivery bag rack, other objects collected by the artist

小 /S: 160 × 70 × 95 cm

任莉莉

Li Li Ren

任莉莉 1986 年出生于黑龙江，现生活、工作于伦敦。她先后获得中央圣马丁艺术与设计学院纯艺专业学士学位（2010 年）和英国皇家艺术学院雕塑专业硕士学位（2017 年）。在任莉莉的实践里，她探索物体与空间不断变化的关系，经常通过生物学诠释和高度幻想，寻找形状、内容和环境的内部通道，从而逃离现实空间的物理框架。在建构这个世界的过程中，任莉莉寻找流通在人类世、海洋、生物学、变化体和母性之间的内容，强调人和非人之物的共性混淆或回避它们原本的内涵，瓦解传统人文主义的稳定性。她的近期作品延续了对记忆机制的思考——碎片如何被遗忘，物质联系如何建立，历史如何分层。这些都成为她在视觉语言中构建叙事的重要工具。

个展：The World Forgetting, by the World Forgot, Sherbet Green, 伦敦，英国 (2024)；落日如灼伤，魔金石空间，北京，中国 (2022)；Frantumaglia| 在此地与彼时之间，七木空间，北京，中国 (2021)。重要群展：春困，拾萬空间，北京，中国 (2024)；尺寸可变，比利时驻华大使馆，北京，中国 (2024)；缺席 / 返场，银川当代美术馆，银川，宁夏，中国 (2024)；Frieze Sculpture, 伦敦，英国 (2023)；短篇小说，重美术馆，北京，中国 (2023)；萦绕之所：X 美术馆三年展，X 美术馆，北京，中国 (2023)；Into My Arms, Sherbet Green, 伦敦，英国 (2023)；我们从别人那里借梦想，像债一样，没顶美术馆，上海，中国 (2022)；中国当代艺术年鉴展 2021，798 艺术中心，北京，中国 (2022)；低度开发的记忆，七木空间，北京，中国 (2021)。

Li Li Ren (b. 1986, Heilongjiang Province, China) lives and works in London, where she gained her BA in Fine Art from Central Saint Martins, University of the Arts London, in 2010, and her MA in Sculpture from the Royal College of Art, London, in 2017. Across her practice, Ren negotiates the constantly morphing relationships between objects in space. In her built environments, which expand beyond the physical exhibition space into imagined realms situated between the biologically understood or plausible, and the highly-fantastical, she approximates certain shapes, subjects and environments, while also subverting them through unexpected material applications and abstractions — for example, hard glass cosplaying as soft jelly. In this worldbuilding exercise, the artist often incorporates forms associated with the Anthropocene, the ocean, biology, altered states and maternity, ultimately desiring to queer and elude those connotations to flatten and destabilise humanism through an amplification of the similarities, as well as the strangeness, of human and non-human existence. Her recent works continue her interest in the formation and application of memory; how fragments are forgotten, material associations are formed, and histories are layered. These become vital tools for building narrative within her visual language.

Solo exhibitions include: The World Forgetting, by the World Forgot, Sherbet Green, London, UK (2024); Sunset as Burning Bruise, Magician Space, Beijing, CN (2022) and Frantumaglia, Qimu Space, Beijing, CN (2021).



蛻 / Landscape from within | 2022

网格，绒线，硅胶，羊肝菌，蛇蛻，莲子 / Canvas, yarn, silicone, Morchella, snake slough, lotus seed
400 × 200 cm



细节 / Details

蜕 / Landscape from within | 2022

网格, 绒线, 硅胶, 羊肝菌, 蛇蜕, 莲子 / Canvas, yarn, silicone, Morchella, snake slough, lotus seed

400 × 200 cm

松郎，1998 年出生于江苏省徐州市，2020 年本科毕业于西安美术学院实验艺术系，现生活工作于江苏。她的创作关注人与其生存空间的关系。她切身进入多种现实场景，通过对生活末枝的的异化来撬动惯常经验，打乱并重组日常规制，以精心营造的间离感或戏谑、或诗意地形成观念输出。其作品曾获 2021 年西戏 / 想象力学 / 马丁·戈雅生意“明日视线”第二名、2020 年绘画艺术坏蛋店第一届“新鬼”不得不服第一名。

她参与的个展有：“纯良流域”，可以画廊（合肥，2024）；“选择用力”个人驻地项目，华侨城盒子美术馆，（佛山，2021）；她参加的群展有：“松郎 x 张珂：游客中心”双人联展，想象力学实验室，（杭州，2022）；“换句话说”，原型画廊，（洛阳，2023）；“步行指南”，长征独立空间，（北京，2023）；“活成行为艺术家”，没顶美术馆，（上海，2023）；“不可思议的行动”，A4 美术馆，（成都，2022）；“存在与重复”，春美术馆，（上海，2022）；“明目视线”，西戏，（杭州，2022）；“无论盛开不盛开花都是花”，可以画廊，（合肥，2022）；“春分”，三域汇，（广州，2021）；“不加速方式”，上空间，（贵阳，2021）；“说我们的 100 种方式”，新市剧院 & 歌德学院，（德国，2021）；“匕首轻哼”，南视觉美术馆，（南京，2020），等。

Song Long, born in Xuzhou, Jiangsu Province 1998, graduated from the Experimental Art of Xi'an Academy of Fine Arts in 2020. Now she lives and works in Jiangsu. Her work focuses on the relationship between people and their living spaces. She enters into various realistic scenes, leverages customary experience through alienation of the last branches of life, disrupts and reorganises daily regulations, and forms conceptual output with the carefully constructed sense of separation, playfully or poetically. Her works won second place in the 2021 XIXI Live/Imagokinetics/Martin Goya business "Hyper Youth Award" and first in the Painting Art badass shop "New Soul" in 2020.

The solo exhibition she participated in: "Innocent basin", Keyi Gallery, (Hefei, 2024); "Choose Force" Solo Residency Project, Boxes Art Museum, (Foshan, 2021); The group exhibition she participated in: "Song Lang x Zhang Ke: Travel Guide" two-person group show, Imagokinetics, (Hangzhou, 2022); "In Other Words", Prototype Gallery, (Luoyang, 2023); "Walking Guides", Long March gallery, (Beijing, 2023); "Living a performance Artist's Life", MAM, (Shanghai, 2023); "Incredible Action", A4 Art Museum, (Chengdu, 2022); "Existence and Repetition", Chun Art Museum, (Shanghai, 2022); "Endless Insight", XIXI Lice, (Hangzhou, 2022); "Whether in Full Bloom or not, All Flowers Are Flowers", Keyi Gallery, (Hefei, 2022); "Right Time", Trealm Culture, (Guiyang, 2021); "Non-Accelerating Mode", Up Art Space, (Guiyang, 2021); "100 Ways to Say We", Theater Neumarkt & Goethe-Institu, (German, 2021); "Dagger Humming", RCM, (Nanjing, 2020), etc.



靠土豆行走的女人 / The woman who walks on potatoes | 2019

行为影像 / Performance video

时长 / Duration: 9'06'

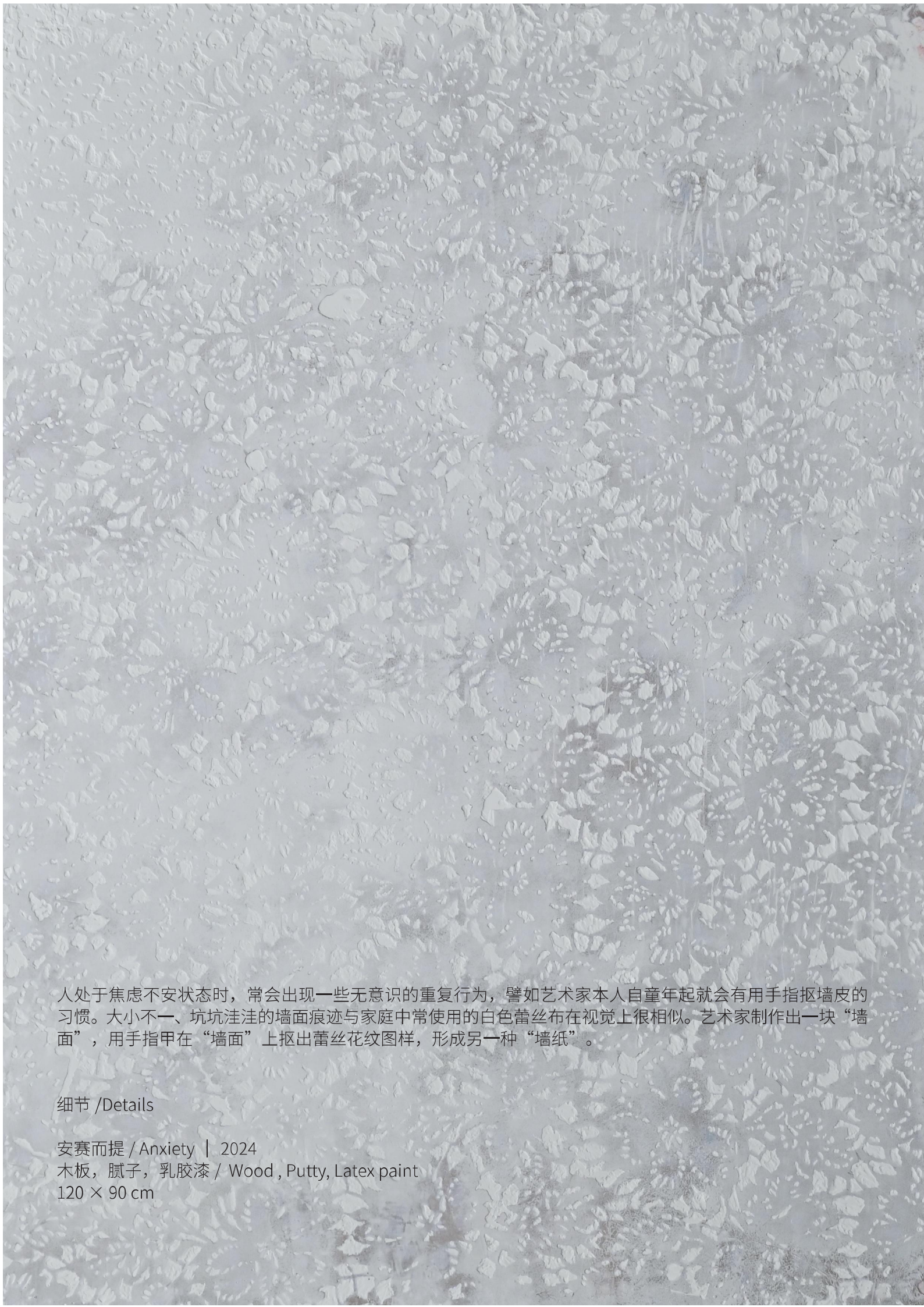
版数 / Edition: 1/5 + AP

甘肃白银市宽沟村当地的绝大部分女人都是挖土豆的劳动力。每天凌晨四点，她们坐上去种植兵团的卡车，从这条路上经过，挖一整天的土豆，挣不到一百元钱。回到家里，继续用土豆充饥。我从土地里挖出两颗土豆，脚踩着土豆在这条她们去劳动的路上艰难挪动前行着。

可以画廊
kě yì gallery



安赛而提 / Anxiety | 2024
木板, 腻子, 乳胶漆 / Wood, Putty, Latex paint
120 × 90 cm



人处于焦虑不安状态时，常会出现一些无意识的重复行为，譬如艺术家本人自童年起就会有用手指抠墙皮的习惯。大小不一、坑坑洼洼的墙面痕迹与家庭中常使用的白色蕾丝布在视觉上很相似。艺术家制作出一块“墙面”，用手指甲在“墙面”上抠出蕾丝花纹图样，形成另一种“墙纸”。

细节 /Details

安赛而提 / Anxiety | 2024
木板，腻子，乳胶漆 / Wood , Putty, Latex paint
120 × 90 cm

宛超前 1995 年生于河北省廊坊市。2017 年毕业于英国格拉斯哥艺术学院油画与版画系。现工作生活于北京。宛超前通过对互联网、视觉文化和生活中碎片式图像的收集与再创作，以多样绘画方法开拓出一片荒诞与悖论兼容的图像地景。抽象与具象、随机与既定、创造与破坏、共情与冷漠、诙谐与严肃在宛超前的作品中发生对撞，以丰富的层次探讨当代社会令人乐此不疲又倦怠无比的控制机制与生存面貌。

他的个展包括：“皆大欢喜”，BROWNIE project, (上海, 2022); 主要群展包括：“异化景观”，壹 Art 艺术机构, (合肥, 2024); "狂喜" 想象力学实验室 x 23 号楼, (杭州, 2024)，"娜拉出走之后"，悠艺术中心, (北京, 2024)；“提醒：有可用更新版本”，魔金石空间, (北京, 2024)。

Born in Hebei, China, 1995. Graduated from The Glasgow School of Art in 2017. Now lives and works in Beijing. Through the collection and re-creation of fragmentary images from the internet, visual culture and everyday life, the diverse painting approaches within my works aim to create a pictorial landscape of absurdity and paradox. Abstract and figurative, random and established, creation and destruction, empathy and indifference, wit and seriousness collide in my works, exploring the overwhelmingly enjoyable and wearisome mechanisms of control and existence in contemporary society in a richly layered way.

His solo exhibitions include: "As You Like It", BROWNIE project, (Shanghai, 2022); And major group exhibitions include: "Alienated landscapes", YI Art Institute, (Hefei, 2024), "L' extase", Imagokinetics x Building 23, (Hangzhou, 2024); "What happened after Nora left?", United Art Centre, (Beijing, 2024); "Reminder: Version Update Available", Magician Space, (Beijing, 2024).

可以画廊
kě yì gallery



CH Inn. #04 | 2023
布面油画与丙烯 / Oil and Acrylic on canvas
180 × 170 cm



CH Inn. #06 | 2023
布面油画、丙烯和喷漆 / Spray paint, Oil and Acrylic on canvas
180 × 170 cm

谢林佑

Xie Linyou

谢林佑于 1993 年出生于南京，现从事视觉艺术家、导演及动画师。2018 年至 2020 年就读于英国皇家艺术学院，2015 年至 2018 年就读于德国魏玛包豪斯大学。

他获得的奖项有：2023 年入围英国 CIRCA Prize；2023 年获得美国 Denver Digerati - 提名；2021 年获得 瑞士 Fantoche 动画电影节 - 提名；2021 年获得日本新千岁空港国际动画节 - 提名；2021 年获得 Anima 布鲁塞尔国际动画电影节 - 提名；2021 年获得爱丁堡独立电影奖 - 最佳学生影片；2021 年获得丹佛 Supernova 数字动画节 - 提名；2020 年获得 柏林音乐录像奖 - 提名；2019 年入围 Nowness 中国天才计划。他参加的主要展览有：“Latent Place, Subjective Gallery”，（纽约，2023）；“CIRCA Prize”，皮卡迪利广场，（伦敦，2023）；“超群落”，油罐艺术中心，（上海，2022）；“所及之处”，69 Art Campus，（北京，2021）；“假日”，没顶画廊，（上海，2021）；“稍息”，OCT 当代艺术中心，（淄博，2020）；“RCA2020”，皇家艺术学院，（伦敦，2020）；“版图”，史莱姆引擎，（线上，2020）；“WIP Show”，皇家艺术学院，（伦敦，2020）；“Nowness 中国天才计划展映”，K11，（上海，2019）；“Summer Exhibition”，Elephant West Gallery，（伦敦，2019）；“我们在何处相遇？”，北京艺博会，（北京，2019）；“The other domain”，Safehouse，（伦敦，2019）；“Backwards Reading”，508 Gallery，（伦敦，2019）；“海洋”，史莱姆引擎，（线上，2018）；“Club de Normie”，Reizueberflutung Artspace，（魏玛，2018）。

Xie Linyou born in Nanjing in 1993, Xie Linyou is a visual artist, director and animator. He studied at the Royal Academy of Arts in the UK from 2018 to 2020 and at the Bauhaus University in Weimar, Germany from 2015 to 2018.

His awards include: shortlisted for the UK CIRCA Prize in 2023; 2023 Nominated by Denver Digerati, USA; 2021 Fantoche Animation Film Festival in Switzerland - nominated; In 2021, it was nominated by the New Chitose Airport International Animation Festival in Japan. 2021 Anima Brussels International Animation Film Festival - Nominated; 2021 Edinburgh Independent Film Award - Best Student Film Nominated for Denver Supernova Digital Animation Festival in 2021; 2020 Berlin Music Video Award - nominated; 2019 Shortlisted for Nowness China Talent Program. His exhibitions include: Latent Place, Subjective Gallery, (New York, 2023); CIRCA Prize, Piccadilly Circus, (London, 2023); Ultra Community, Tank Shanghai, (Shanghai, 2022); Site of Transitivity, 69 Art Campus, (Beijing, 2021); Holiday, Made in Gallery, (Shanghai, 2021); Intermediate, OCT Art Center, (Zibo, 2020); RCA2020, Royal College of Art, (London, 2020); Territory, Slime Engine, (Online, 2020); WIP Show, Royal College of Art, (London, 2020); Nowness China New Talent, K11, (Shanghai, 2019); Summer Exhibition, Elephant West Gallery, (London, 2019); "Where We Met", Art Expo Beijing, (Beijing, 2019); "The other domain", Safehouse, (London, 2019); "Backwards Reading", 508 Gallery, (London, 2019); Ocean, Slime Engine, (online, 2018); Club de Normie, Reizueberflutung Artspace, (Weimar, 2018).

可以画廊
kě yì gallery



War of Tomorrow | 2023
CG 动画视频、有声 / CG Animated video, Sound
时长 /Duration: 3'53'
版数 / Edition : 1/3 + 2AP



细节 / Details

War of Tomorrow | 2023

CG 动画视频、有声 / CG Animated video, Sound

时长 / Duration: 3'53'

版数 / Edition: 1/3 + 2AP

邢万里，1992 出生于河北承德，曾就读于四川美术学院、西安美术学院，现工作生活于成都。他的作品指向文学作品中的非线性叙事结构，并引用符号学中对能指的物质性和所指的心理表象之间的关系进行图像处理。他借由现实生活中的体验将这些文字重组转换成以“记忆”为母题的场景。其画面注重对文字的呼应与感性的体验，碎片化的元素和生活中的灵感一一对应，构建出一系列从现实到预设再记录转化过程的开放性图式。他的作品曾被 X 美术馆等机构收藏，作品《刺杀骑士团长》入选“Cultural City of East Asia 2019 Toshiba Award”。

他的个展包括：“事犹未了”，X 美术馆，（北京，2024）；“遥远的绿洲”，可以画廊，（合肥，2021）；“故事的形状”，MOMO 艺术中心，（西安市，2019），主要群展包括：“返场时代”，时代美术馆，（北京，2024）；“作为意志和表象的世界”，可以画廊，（北京，2023）；“多少次呵，我离开了我日常的生活”，69 Art Campus，（北京，2022）；“斯普特尼克恋人”青矜计划，（北京，2020）等。

Xing Wanli, born in Chengde, Hebei in 1992, studied at Sichuan Fine Arts Institute and Xi'an Academy of Fine Arts, and now lives and works in Chengdu. His works point to the non-linear narrative structure of literary works and invoke the semiotic image processing of the relationship between the materiality of the referent and the mental representation of the referent. He uses real-life experiences to reorganize and transform these words into scenes with "memory" as the main theme. His images emphasize the echoing of words and sensual experience, and the fragmented elements correspond to the inspirations in life, constructing a series of open-ended schemas that transform from reality to preconception and then record the transformation process. His works have been collected by X Museum and other institutions, his work "Assassinating the Chief of the Knights" was selected into the "Cultural City of East Asia 2019 Toshiba Award".

His solo exhibitions include: "There are more things", X Museum, (Beijing, 2024), "Far Oasis", Keyi Gallery, (Hefei, 2021); "The Shape of Story", MoMo Art center, (Xi'an, 2019), and major group exhibitions include: "ERA OF ENCORE", Times Art Museum, (Beijing, 2024); "The World as Will and Representation", Keyi Gallery (Beijing, 2023); "How many times, I have left my everyday life", 69 Art Campus, (Beijing, 2022); Qingjin Plan of "Sputnik Lovers", (Beijing, 2020), etc.



乐园 VI / Paradise VI | 2024
布面油画 / Oil on canvas
151 × 106 cm

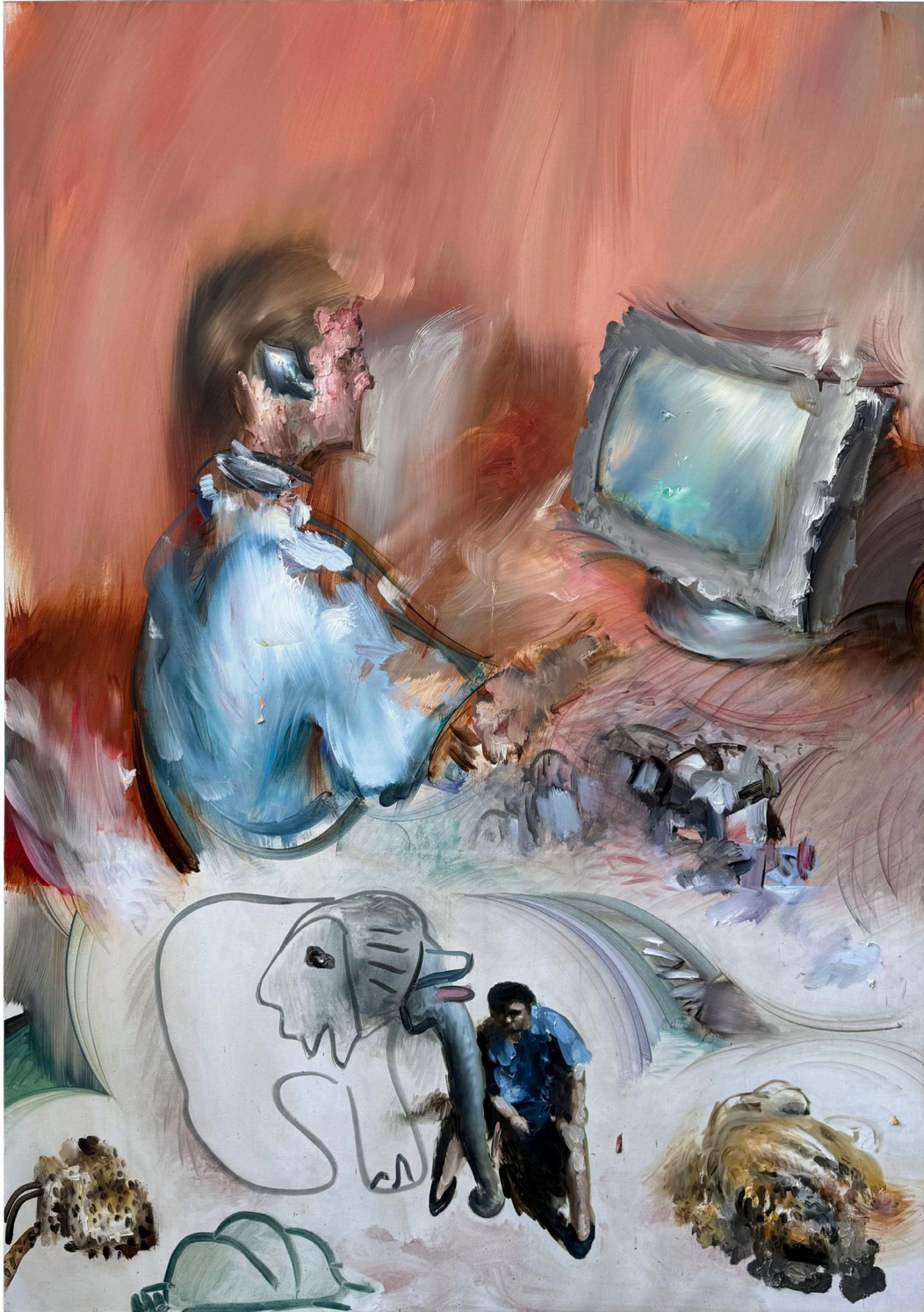


细节 /Details

乐园 VI / Paradise VI | 2024

布面油画 / Oil on canvas

151 x 106 cm



乐园 IV / Paradise IV | 2024
布面油画 / Oil on canvas
162 × 114 cm



细节 / Details

乐园 IV / Paradise IV | 2024
布面油画 / Oil on canvas
162 × 114 cm

可以画廊

kě yì gallery

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